ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Animated Films From the Former German Democratic Republic

NIGHTPIECE. Animated by Heinrich Sabl. Written by Heinrich Sabl Heiner Muller. Directed by Heinrich Sabl. 1990

Friday, November 12 at 8:00 pm
Tisch School of the Arts
New York University 721 Broadway, Room 108

NOVEMBER 1993

TM Live Time, Inc.

SHOWBIZ EXPO '93
ONE WORLD OF PRODUCTION

It's time again for SHOW BIZ EXPO. Once again, tickets for free admission to the exhibitions will be made available to interested ASIFA-EAST members. The pass is good for 4 days of exhibits. Show Biz Expo is the entertainment and communications industry's largest trade show and conference for production professionals, featuring emerging technologies, products and services, Show Biz Expo's bustling exhibit floor affords attendees the unbeatable opportunity to see, touch and explore the latest in tools, techniques and technologies available today. This year there will be a special section devoted to Theme Park Technology with VActor Wall and Virtual Reality Theater. **For information on how to get your FREE pass to SHOW BIZ EXPO call: Margaret Frey, 212-666-8926.**

ASIFA-EAST
The International Animated
Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK
FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

President
Linda Simensky
(212) 258-7727 (After 5PM)

International V.P.
David Ehrlich

Treasurer
Tissa David

Membership Secretary
Margaret Frey

Mailing List
Diane Bellini

Newsletter Editor
John R. Dilworth

Assistant Editor
Margaret Frey

Newsletter Design
Vanguard Media Corp.
(212) 242-5317

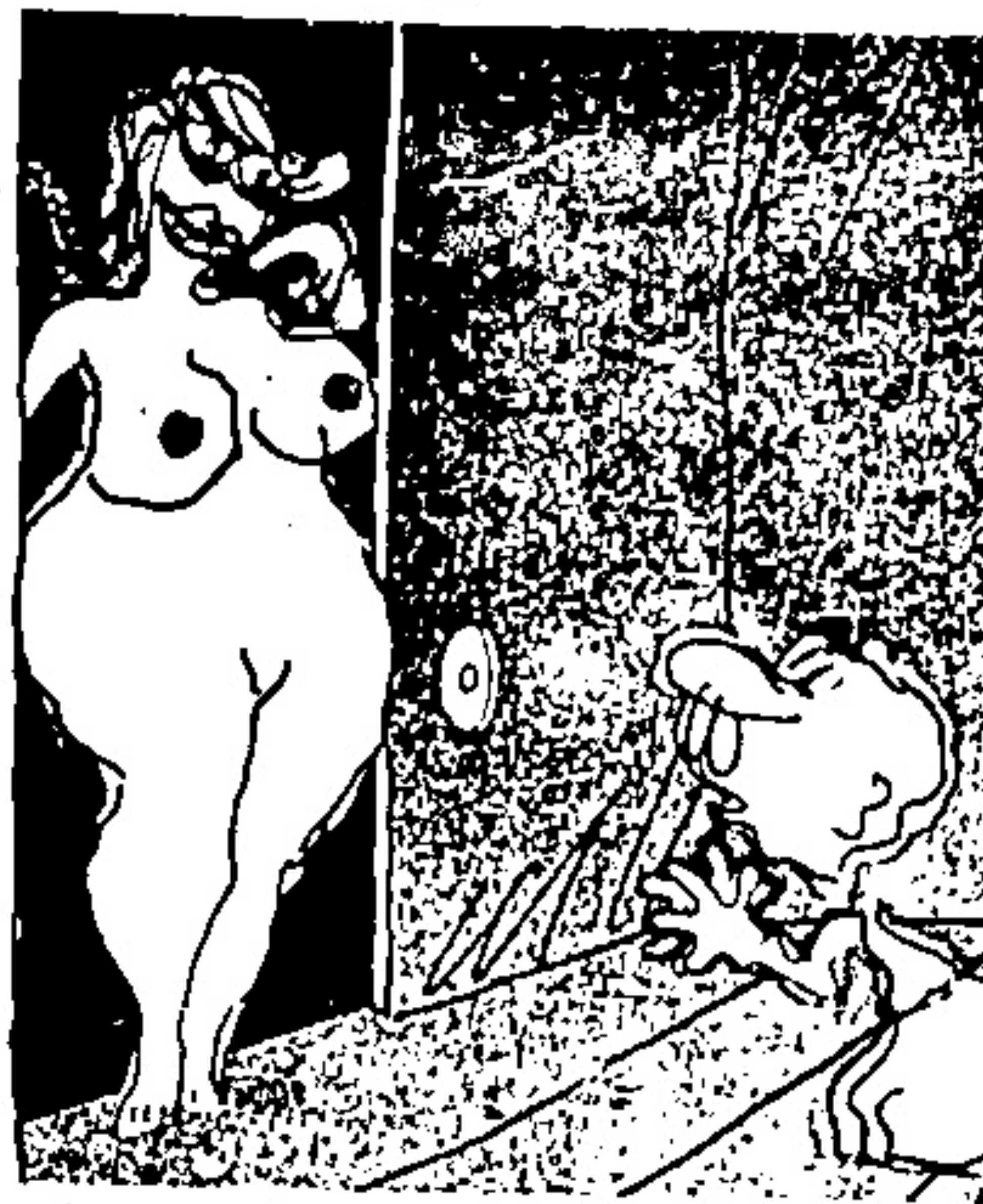
Executive Board
Dick Rauh, Bill Lorenzo,
Howard Beckerman,
Iris Beckerman, Ray Kosarin,
Shamus Culhane, Ronan Divon,
Steve Dovas, John Gati, Candy Kugel,
Dean Lennert, Linda Simensky,
Michael Sporn, Tom Warburton

Send newsletter contributions to
John R. Dilworth 262 Elizabeth St. Apt. 6
NY, NY 10012

For International Members
David Ehrlich, ASIFA Intl. Board,
RR 1 Box 50, Randolph, VT 05060

Animated Films From the Former German Democratic Republic

Friday, November 12 at 8:00 pm
Tisch School of the Arts
New York University 721 Broadway, Room 108
Repeat performance on
Saturday, Nov. 13 at 1:00 pm
Goethe House, 1014 Fifth Avenue, NYC 10028 Phone: 212-439-8700
Free tickets issued 1 hour prior to screening.


LISTEN. Animated by Barbara Atanassow & Otto Sacher. Written, directed and designed by Otto Sacher. 1981.

The DEFA Animation Studio in Dresden

Continuing in our endeavor to present films from the former GDR, Goethe House New York, in cooperation with the New York Chapter of ASIFA, presents 20 animated films produced by the DEFA Animation Studio in Dresden mainly during the 1980's. A variety of subjects, from the socio-critical, humorous and experimental to films on ecology, will give an overview of the many talents at work in the field of animation at the Dresden studio. The program lasts approximately two hours.

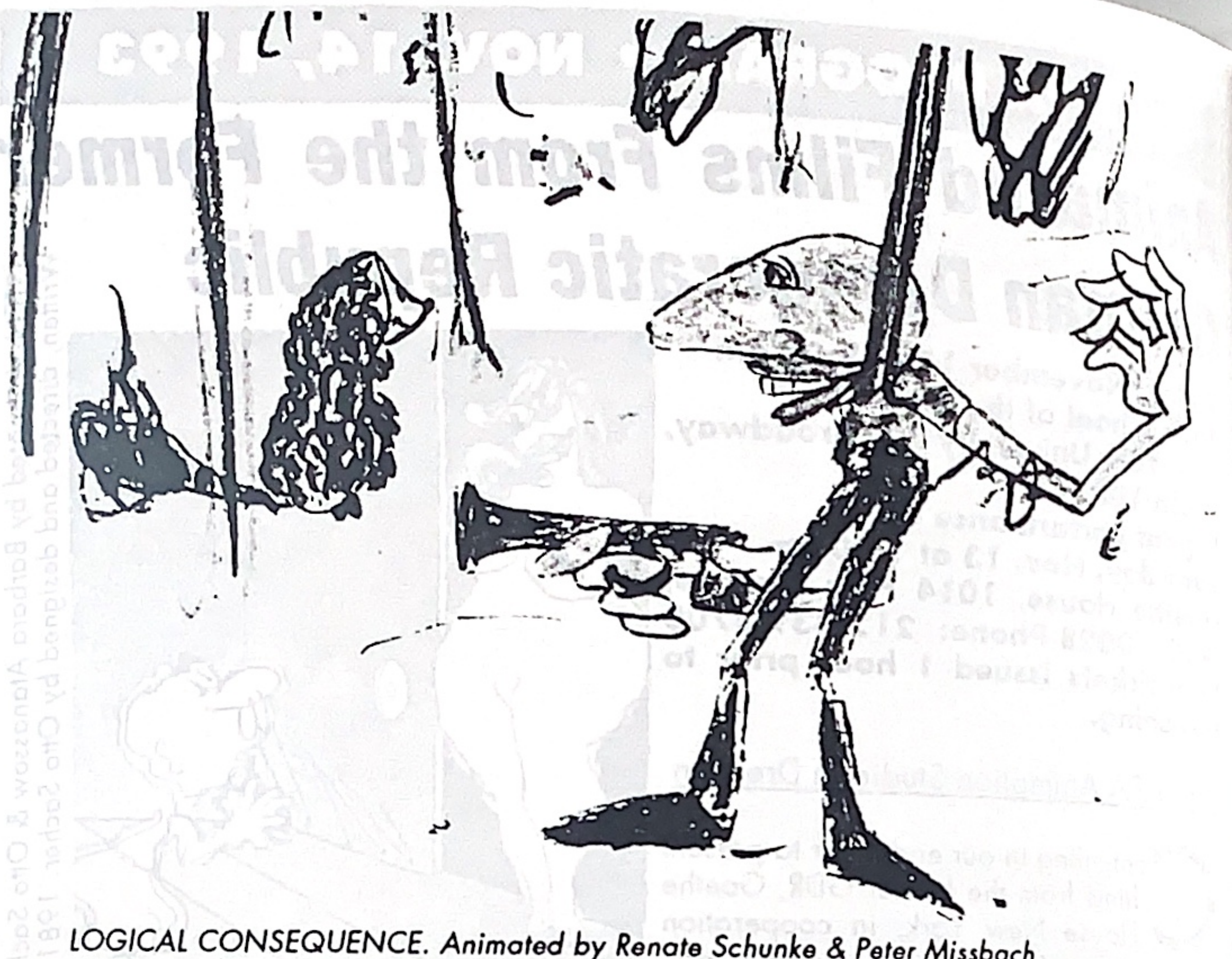
The DEFA Animation Studio was founded in Dresden in 1955. It became a gathering place for artists from a variety of related disciplines, including graphic design, commercial graphics, puppetry, and informational films. Their love for the very special art of animation, this unique combination of the visual and the dramatic, formed a common bond which lasted for decades.

As with almost anything else in the GDR, the Animation Studio was directed and financed by the state. Today, two years after the demise of this state, the Studio is also in the process of being dissolved. Its implosion is due in part to a lack of financial means, which used to flow freely although unpleasant conditions were of course attached; other reasons are a lack of ability and opportunity to gain a foothold in the free-market economy, and the unwillingness of the artists to see their work commercialized.

So everything is breaking apart, but sooner or later it will return to flourish again in new forms and ways. In the words of Rossini:
"In peace the artist leave, though poor;
Then shall his word ring clear and sure."

Clarity, assurance, artistic freedom - these things were of course not possible in those years. But those years were fruitful nevertheless. Compromise even in the arts can sometimes be fruitful, as was demonstrated in all genres of animation at the DEFA Studio. For that is the marvelous aspect peculiar to this type of film art: whoever wishes to be or remain a dissenter can find loopholes from which he can boldly bark his satire, fields the teller of fairy tales can assiduously cultivate, parables which bloom at altitudes inaccessible to the censors.

All in all, over 2,000 films were made during this period - for the cinema, television, and other institutions. The films for the cinema belonged to the so-called Children's General Program (Kindersammelprogramm), which occupied a prominent place in the produciton plan. Every year about 15 series and fairy-tale filmings were made,



LOGICAL CONSEQUENCE. Animated by Renate Schunke & Peter Missbach, Written and Directed by Klaus Georgi. 1987.

each story or episode between 5 and 30 minutes long and shown in packages of 3 or 4 in the General Program. Kindergarten and nursery-school groups were the regular and avid audience at these showings. Even today ALARM IN THE PUPPET THEATER (Alarm im Kasperletheater) by the director Lothar Barke remains in demand; generations of children can faithfully render the lament of the little devil who ate too much stolen pancake, and ALARM has also become a favorite at West German children's cinemas.

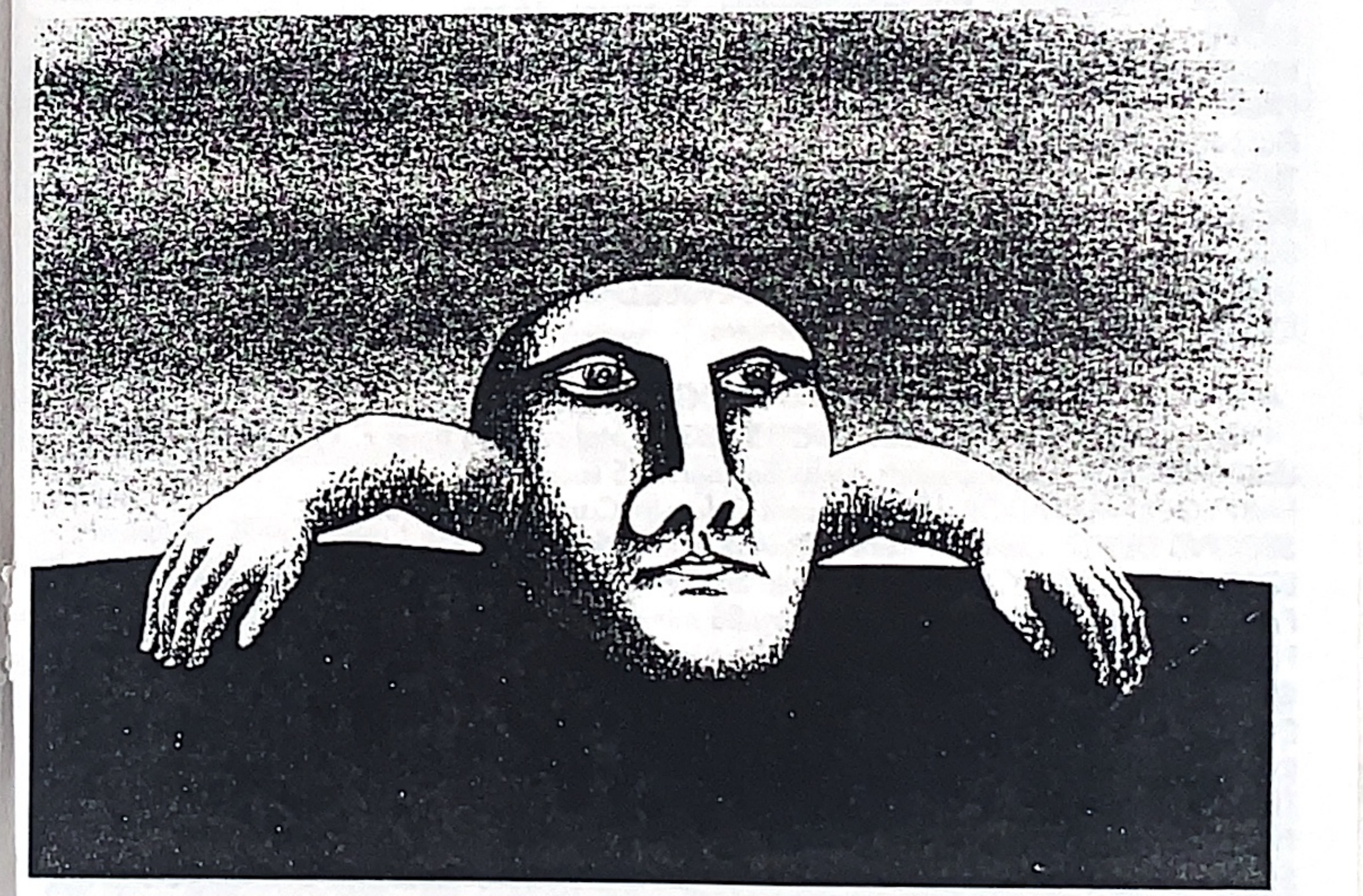
The films in our selections served as added attractions at the cinemas: they were intended for young people and adults and were shown before the main feature. This aspect of the cinema is now a thing of the past, especially since small movie-houses are unable to survive without a battery of commercials before the feature; but is used to account for about 30 percent of the Studio's production. Hindsight reveals that film historians have not paid proper attention to the didactic animated films for both children and adults. There was, for example, a series of over 30 episodes on the topic of safety at the workplace. THEO, the constant sinner in safety questions, received several prizes at international work-safety film festivals. KUNDI, the somewhat blatantly didactic health fanatic, was a spokesman for the German Hygiene Museum, enlightening children about healthy living. Even at times when production values had to be compromised in deference to the wishes of the authorities, the fact that animation works always with exaggeration and primarily with humor was in itself enough to guarantee an effective presentation of the message. (Exaggeration and humor were used even with topics like the awareness of the finances required of an authority or institution to make an animated film.)

The hand puppet film was fostered for many years. This type is not really animation because it is made with a running film-camera rather than from the individual treatment of separate frames. Unfortunately the hand-puppet film never reached a state of consummate artistry: the medium simply could not reproduce the spontaneous emotionality of the puppet theater.

Economic concerns resulted in many films of a documentary nature, most of them profiles of cities or artists. They served their purpose dutifully and unpretentiously. Only in the brief period since reunification have a number of spirited, artistically remarkable films of this type been produced. East German policy made it extremely difficult for Western artists to come to the GDR to meet and exchange ideas with their Eastern counterparts. It was much easier for East German animators to travel to the West, provided they had the "hard currency." But viable and gratifyingly fruitful relations were maintained with colleagues in the "sister nations" the Soviet Union, Poland, Czechoslovakia, Bulgaria, Hungary, Rumania, and Vietnam. State-ordered co-productions sometimes really were worth seeing. And the contacts and friendships which arose from such co-productions and from visits to film festivals were an even more essential factor. The national and international short- and animation-film festivals made it possible to sound out trends and to gather strength and inspiration for the rather grueling daily routine of an animator. Varna, Zagreb, and Cracow were, along with our own Leipzig Documentary and Short Film Festival, the most important Eastern European venues in this regard. For a long time doctrine and ideology limited the GDR's chances for success in film animation. There was no possibility, for example, of approaching the achievements of Polish animation, which had maintained its long avantgarde tradition. Not until the 1980's did ideology loosen its hold, thus allowing East German animators to create serious competition for prizes. As prizes were indeed won, and the animators also gained courage and strength for further projects.

Happily, courage in the face of oppression is no longer necessary. But the Dresden animators are now dispersed. May their strength help them find the way to a new art of animation as they wander through the bewildering labyrinth of film production and sponsorship.

Hedda Gehm



EINMART. Animated by Ingrid Gubisch & Lutz Dammbeck. Written, directed & designed by Lutz Dammbeck. 1981.

Museum of Modern Art, NYC presents:

BEST OF ANNECY '93

December 11 and 12

"The Mighty River" by Frederic Back
Copyright Frederic Back

Selections from the foremost international animation festival held bi-annually in Annecy, France. "Annecy" is impressive for the number of countries represented, the scope of animation styles with subjects ranging from the Frankenstein story as a metaphor for raising children, to the Grand Prize-winner of the 1993 Festival, THE MIGHTY RIVER, a portrait of Canada's St. Lawrence River as a "vast epic of life." The two programs at MoMA were organized and selected by Louise Beaudet, Program Director, Cinematheque Quebecoise and Adreinne Mancia, Curator, Department of Film, for Montreal, New York, Berkely (Pacific Film Archive), and Boston (Museum of Fine Arts). Special thanks to the Festival of Annecy '93 and its general delegate, Jean-Luc Xiberras.

PROGRAM 1

Sat., Dec. 11, 2:30 & Sun., Dec. 12, 5:00 Total running time: c. 108 minutes. T2.

THE PEEL (THE BLIND). Hungary. Marianna Kenyeres. 45 sec.
I LOVE YOU MY CERISE. France. Valerie Carmona. 7 minutes.
NO PROBLEM. Canada. Graig Welch. 13 minutes.
PROMETHEUS. Hungar. Marcell Jankovics. 2 minutes.
FRANKENSTEIN. USA. John Schnall. 14 minutes.
THE SNIFFING BEAR (L'OURS RENIFLEUR). Canada. Co Hoedeman. 8 minutes.
IN QUEST OF MAGIC (YU-SUNG FENG). China. 23 minutes.
SCREEN PLAY. UK. Barry Purves. 11 minutes.
THE MIGHTY RIVER (LE FLEUVE AUX GRANDES EAUX). Canada. Frederic Back. 24 minutes.
EX MEMORIAM. France. Beriou. 5 minutes.

PROGRAM 2

Sat., Dec. 11, 5:00 & Sun., Dec. 12, 2:30 Total running time: c. 117 minutes. T2.

LEADER IIF & VC. Netherlands. Henk Beumers. 45 seconds.
FAST FOOD MATADOR. USA. Vincent Cafarelli, Candy Kugel. 4 minutes.
SECOND DEBUT. Canada. Robert Doucet. 9 minutes.
LORD OF THE SKY. CANADA. Ludmila Zeman Spaleny, Eugen Spaleny. 13 minutes.
FATHER CHRISTMAS. UK. Dave Unwin. 26 minutes.
PEARL'S DINER. Canada. Lynn Smith. 14 minutes.
SPIDER'S SONG. UK. Graham Rallph. 5 minutes.
PAT & MAT "THE CYCLISTS". Czech Republic. Lubos Benes. 8 minutes.
INSIDE INFORMATION. Netherlands. Harrie Geelen. 9 minutes.
THE END AGAIN. Belgium. Bruno Wouters. 7 minutes.
TRAILER. Italy. Guido Manuli. (Courtesy Italtoons). 4 minutes.
SEASONS WITHOUT WORDS (STAGIONI SENZA PAROLE). Italy. Yusaki Fusako. (Courtesy Italtoons). 4 minutes.
LITTLE WOLF. UK. An Vrombaut. 6 minutes.
SOBRIETY, OBESITY & GROWING OLD. South Africa. 8 minutes.

THE BYTE STUFF

a continuing look into a tool of the trade.

By Brian Cirulnick

DISNEY PRESENTS: THE ANIMATION STUDIO

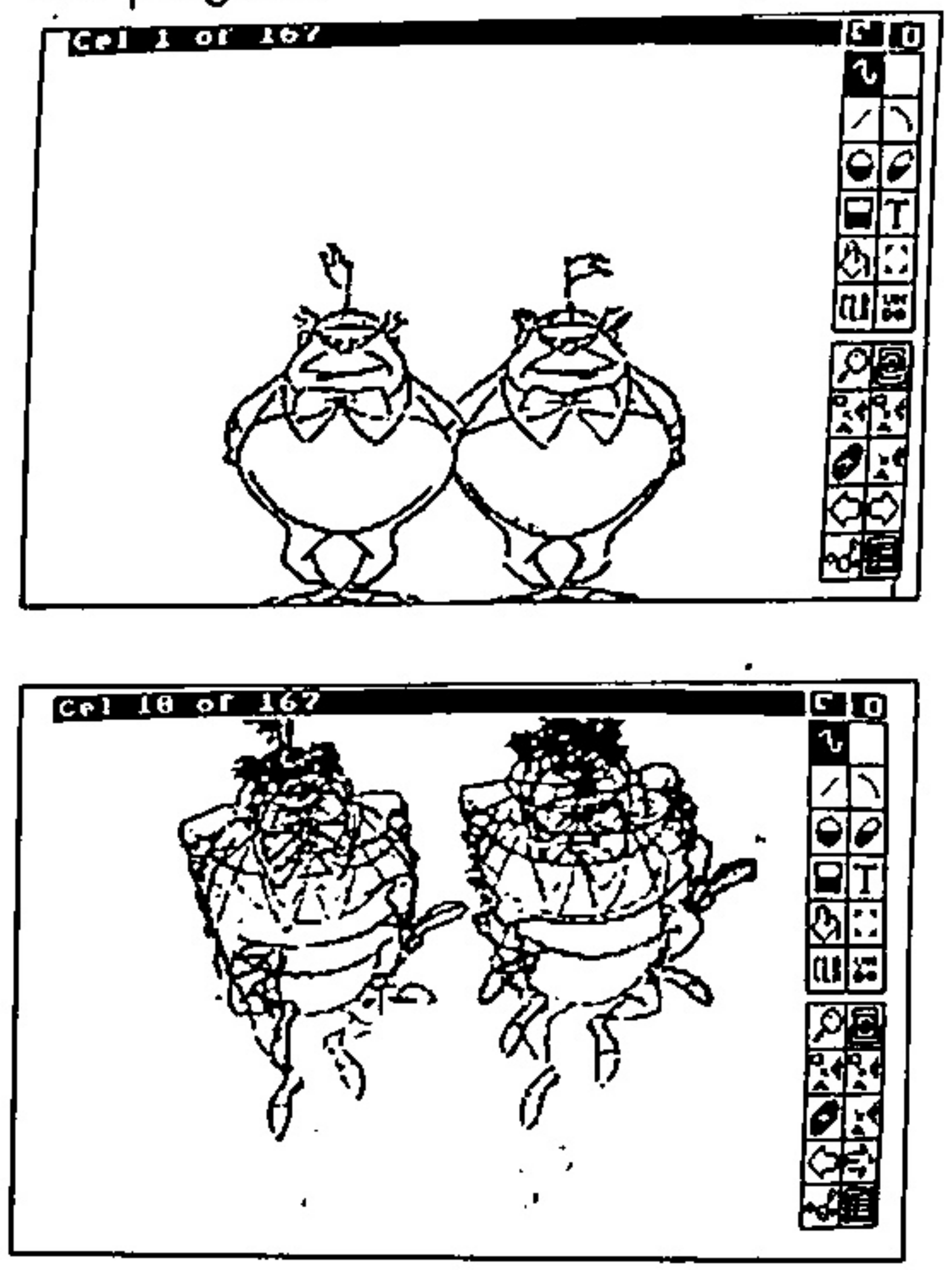
Disney Presents: The Animation Studio (hereafter called TAS) is the first program I ever saw that offered a chance to do animation on a computer the "traditional" way - meaning in a hand-drawn style with none of the "plastic look" that is so pervasive in computer animation.

Disney did more than simply market this software, it can be seen that the software was written from the ground up after talking to animators to see what they wanted in an animation package.

The difference with this software over many others is that the computer doesn't do ANY of the animation - the artist alone is responsible for the keys, the inbetweens, colors etc..

TAS exists for both the Amiga and PC platfoms, and both versions are functionally similar so a review here of one will suffice for the other. The program itself is really two programs - called "Pencil Test" and "Ink & Paint" respectively. Since this program is treated as a drawing program with animation as it's result, I recommend that you obtain a "tablet" device rather than trying to draw with a mouse. It's even better if you have the ability to draw on paper, and then scan in your drawings to pencil test.

However, if you don't have access to that kind of equipment, you should know that the best feature of the program is it's ability to simulate a lightbox using an "onion-skin" effect, allowing you see your keys overlayed so that you can trace over to make your inbetweens. After you draw one frame and then click ahead to draw the next, the onion skin ability lets you see the first frame "ghosted" (or greyed out, so to speak). You can see up to four frames simultaneously overlayed. The frame you are working on shows as a solid black line, so you always know which "level" you are on. This is a very handy feature that not too many other programs support, and therefore makes this program one of the strongest for character based animation requiring very fluid motion.



In this example, the "onion-skin" effect allows you to see the frames of the jump, allowing you to easily trace over for inbetweening.
©1993 The Walt Disney Company

There is also an "exposure sheet" area, where you can assign how many frames each drawing is held for, what level it is on (TAS can support limited animation techniques where only the arm of a character is moved while the body remains still), as well as most other things that an exposure sheet is used for, including sync sound. Camera zooms how-

Continued on next page

ever, are not supported. "Filming speed" can be set for 12 frames per second, 15 frames per second, 24 frames per second, and 30 frames per second.

Once an animation is drawn it can be run on screen "real-time" as a pencil test. Playback is extremely fast in this black & white only mode, and you'll find yourself slowing down the playback to see what you did. Playback is also available after the animation is colored, but be aware that depending upon how many colors you use at a particular screen resolution some computers may slow down signifigantly the speed of playback.

However, as in anything else, to get this fluid motion and fast animation playback, some sacrifices were made. The screen resolution isn't the greatest and you are limited to a certain palette of colors. Although when output to average video tape quality (VHS & U-matic) the results look fine, the output may not be suitable for broadcast in some situations. I personally feel that the black line weights seem too crisp - there are not enough colors to blur the character into the background, though in some instances that may be an advantage.

In all, this is one of the best pieces of software around for the average traditional animators who want to experiement with using a computer. The fact that I don't have to deal with cel-paint and acetate at this point is the best part of it all for me. What used to take me weeks to paint I can now do in hours. Plus, I don't need expensive equipment to get video out of my Amiga (PC users will need a VGA to NTSC converter) so I can record it all to tape.

"The Animation Studio"
Walt Disney Computer Software Inc.
500 S. Buena Vista Street
Burbank, CA 91521
(818) 567-5360

CARTOON AND COMICS ART EXHIBITION

call for entries Nashville Gallery to premiere largest exhibit of cartoon art. All mediums eligible for submission. Sculptures, animatronics, print, film, video, experimental, independent and outrageous. Contact: David Eller 615-331-0840.

AUCTION OF ILLUSTRATION ART

Saturday, November 6 at 1pm
ILLUSTRATION HOUSE, INC.

Fall auction of over 250 lots of paintings and drawings of illustration art will feature selections of Comics and Cartoons, Westerns, Movie Poster Art, etc. Full Illustrated Catalogue available for $15.00: The Illustration House, Inc. , 96 Spring Street, 7th FLoor, NYC, 10012-3923. Phone: 212-966-9444. Fax:212-966-9425. Preview October 16-November 5. 10:30-5:30.

I'VE GOT LOCOMOTIVE ATAXIA

George Herriman's Krazy Kat

BLA BLA BLA

by John R. Dilworth

The June 1993 Issue of Film History (Volume 5, Number 2) is the mitigation of parchedness with a dip into the River Nile. Devoted entirely to animation and edited by animatophile, Mark Langer (Carleton University, Ottawa, Canada) This issue of FILM HISTORY contains what can only be the validation of film animation as an art form wholly separate from live-action or other influential mediums, despite individual tastes. Through the critical attention and intellectuality given to each theme covered, FILM HISTORY fulfills a determination created before J. Stuart Blackton to the Caves of Lascaux. There is something much more contextual about animation than just the drawings, that the route taken for legitimacy in animation has been one without encomiums. Recently a movement has been surfacing embracing the individual as source of movement. Suddenly yearnings for answers to questions beyond "But how do they move?" are being treated with much less cavalier review. The Society for Animation Studies conference offered forums for ideas and enquires on animation that burst of inspection at a scholarly level. It is with great "Happy, happy, joy, joy" that with this publication I may read CARICATURE AND PARODY IN WARNER BROTHERS ANIMATION, revealing the details of life that far surpass the capture of celebrity. Little attention is payed to clay animation or to the forerunners of the medium. THE INVENTION OF PLASTICINE AND THE USE OF CLAY IN EARLY MOTION PICTURES begins with the introduction of William Harbutt and his simple 1890's claim "Plasticine is something new, and hopes to make a friend of you." In what is the most coherent summation of all factors concerning artistic individualism vs. corporatism, Mark Langer brings us ANIMATOPHILA, CULTURAL PRODUCTION AND CORPORATE INTERESTS: THE CASE OF "REN & STIMPY". If only to read the analysis of influences and eye winks the creator, John Kricfalusi, fuels his shows, it is worth the investment. With all that has been printed or whispered, about possibly the most brilliant contemporary animated show, Mr. Langer separates himself from those fandom articles by his tone. His study is likened to an archeological dig, the site demarcated, the gentle hand, the brushing away the sand. We deserve it. Care.

FILM HISTORY
THIS ISSUE
ANIMATION

(Copyright John Libbey & Company, Ltd)

ANIMATED COUPLES:

by David Ehrlich

MARCY PAGE AND NORMAND ROGER

American animator, Marcy Page, is well known for PARADISIA which won a prize at Zagreb '88. Canadian composer, Normand Roger did the music for that film, and their artistic collaboration provided the inspiration for a romance and marriage that has in turn led to more integrated artistic collaboration. Marcy is now working as a Producer for the NFB in Montreal, where Normand is continuing to create the music and effects for a multitude of animated films.

DAVID: Normand, everyone thinks of you exclusively as a composer, but I know you have been involved in animation production. Can you speak about this?

NORMAND: My role in animation has always been much more important than when I do music for a commercial or a live action drama or documentary. And now there is this project that Marcy and I started, but it is a very slow process because we are both very busy. When she first arrived in Montreal, she had to work on commercial projects, and now for the last couple of years, she's been a full time producer at the NFB and myself, I am always busy doing music for films. So even though we don't yet have a film out that we've done together, our collaboration goes back several years now.

DAVID: Can you talk about this project, what it's about?

MARCY: The working title of our current film is "WAVES", and Normand and I are co-directing it. But we have worked together on animation projects before in other ways. Apart from PARADISIA, he's also done the music and tracks for some animation projects I've produced. We've had a variety of working relationships. I've helped him sound edit animated films when he's done the music and sound tracks and have often helped him to do effects and voices for his recordings. I've also written lyrics for some songs he did.

NORMAND: Yes, that's true. Marcy helped with most of my sound tracks, a little bit, here and there. Whenever I needed a female voice.

MARCY: Because I'm there. (LAUGHS)

DAVID: Can you talk about the process of working together. Do the visuals always come first.

NORMAND: It depends on what we're doing. Most of the animators we know are doing auteur films, so they're all very different. The process might be different from film to film. But most of the time, if the animation is already completed, I would do the music to a fine cut, because in animation, you don't have so much visual material to edit as in live action. In animation, the picture is usually pre- edited in storyboarding so the editing stage doesn't mean that much and it doesn't seem to make much sense to do the music without precise timing and then try to match the picture. Sometimes I could do the music before the film started to be animated, so it could be analyzed and the animation could be done after it, but even in that case it doesn't seem it makes so much sense to ask for original music. Since the musician doesn't have anything to start with so much, you can choose between music that already exists. You'll have a very broad choice to find the one you like. So for a musician like me who is more used to taking inspiration from the pictures, it's more fun and stimulating because each film leads me and forces me to go into fields I might not have thought of. In terms of my collaboration with Marcy, I myself, have a long tradition of collaboration with a variety of filmmakers, nearly 25 years. This should have at least forged my temper and trained my flexibility, which can always be useful dealing with such a close collaboration.

DAVID: Where did you both meet.

NORMAND: I met Marcy first 10- 12 years ago, when I was invited to present my work in the San Francisco Bay area where she was working on her film PARADISIA.

MARCY: I would never have had the courage to ask him for music for the film. Normand had come to lecture at the University where I was teaching, San Francisco State, and a friend of mine, Marty McNamara, who was also teaching there had arranged a situation where he asked a number of local people to show Normand their works in progress, and I happened to come in to show him a pencil test before one of Marty's Production Classes. We got started late and the class began coming in. Marty said, "Well why don't we do a little drama here in front of the class of the first interview between a composer and a director. So we essentially had our first interview with one another in front of a production class. I was watching Normand watch my film, in front of all these people. It was an intensely personal film and it was a little awkward. But he, of all the people who had seen the film up to that point, instantly got more of what my intentions were than most of the people who had seen it many times. So it was quite easy to talk with him about it and then afterwards it was also quite easy and natural for me to see if he would be interested in doing the music. And he said he would be. Of course it took a long time between our interview and finishing the film. Every now and then, he would just drop a card asking where I was in the production.

> **"...The working title of our film is "Waves" and Normand and I are co-directing it..."**

DAVID: You didn't show him anything else until you were finished with the film?

MARCY: No. And then I sent him a tape and he worked with that for awhile, and then I came up to Montreal for the final sound editing and mix. I was a little nuts because I was finishing a production that had been interminable, and-...

NORMAND: I took advantage!

MARCY: It's true. Yes. I was just being a director who was very myopic, with sights on her film, but then it was summer in Montreal....exotic...French. And we all know that animators should be locked up at the end of their productions. They're just too unbalanced. In my case, I ended up emigrating to Canada.

NORMAND: Poor thing. (LAUGHS)

DAVID: Did you tell Normand what kind of music you wanted?

NORMAND: Generally, I ask directors not to tell me that. Because I don't think it's a good idea to tell a composer, "This is what I want, I want it to start there and to end there with no violin, I hate violin." That way you would take off the composer all responsibility (if not all interest)-. And if it doesn't work, then he can say, "That's what you asked for.". It takes involvement away from the composer. What I prefer is to talk with the director about his film-what he thinks about it, what his intention is.

MARCY: He asked me for very precise feedback about what I wanted one to feel at particular points in the film. So it was more a kind of analysis of the moods of the film. And then I also gave him narrative cues that were to take place in the music. He had precise feedback about that. But then it was a long time before we talked about what my preconceptions were musically. He had a chance to work on his own before we discussed that.

NORMAND: Before I start working concretely on the music, of course I will meet the director again and explain what I see for the film and why. And then the director will always be free to tell me "That's not really the music I had in mind," Then we can exchange and discuss. But he at least left himself the possibility that I would come with something better than what he had already thought of.

DAVID: You said you asked the director how he wanted the emotions to go in the film. Have you ever had the situation where you've looked at the film after someone's told you that and said,"Hey, there are no emotions there" ?

NORMAND: Emotions can be in the music, can't they? When I look at a film that I am supposed to work on, it's really no film yet. It's a film in progress, and the film is in our imagination, in our dreams. I dream for a great film every time I see any line test or storyboard. I feel there is always the possibility to do something great from any visual material. I might be still a little naive but that's how I start working on something. The film is not there. We're making it.

DAVID: Then you can save any film.

NORMAND: (Laughs) I also say that when there is a composer and a director, there is also a third character, which is this film in-progress. And it can be different from the intentions of the director. That's where it's useful to do this "menage a trois" so that the director can consider his intentions are important but also that the material that he created is also important. And sometimes, a director doesn't have the distance to see some qualities in his film that he hasn't really been conscious of, and some aspects that he thought were there or obvious and are not. As soon as you start a collaboration, you lose a little control over the film, but that should be a plus. In animatiion, the relation with the composer becomes very important, because it's one of the rare collaborators with whom you work. In other fields, the director delegates a lot, because he must work with a larger team and cannot do everything.

"...every one of her pencil strokes is expressive and powerful..."

MARCY: Eventually he does then come back to the director and ask, "What were you thinking about?" And sometimes, that will affect things. In the case of PARADISIA, I had thought about the instrumentation. I heard glass harmonicas and thought that would be an interesting musical approach.

NORMAND: I couldn't think of the proper instrumentation for her film. I'd been thinking for months and was not happy with anything. So when I talked with her and she mentioned that, I thought it was a great idea. Glass harmonica is the erotic instrument "par excellence". It suited perfectly.

DAVID: Normand, you said you are co-director of WAVES. What, exactly is your role?

MARCY: On this project, we're working on a computer. We're combining animation that in most cases is first drawn on paper and input into the computer with the scanner. Then we try to use the computer in some experimental ways to give textures and play with the animation. Normand has long experience in dealing with computers from his music, although film graphics has been new for both of us. Because it's experimental, we've been trying to discover techniques that haven't been done precisely that way before.

NORMAND: We've been researching this for a long time and now we're underway. We'll use different approaches to do different sections. It took us some time to find them, but now it seems to be going more smoothly. I use the computer in ways that will preserve Marcy's drawing quality. She's been drawing for so long, every one of her pencil strokes is expressive and powerful. I don't want to lose that in a computer. For example, you don't ask a good sax player to play with a synthesized sound. I love visual art, drawing and painting and believe it carries a lot of the originality and expression in most animated films.

MARCY: So it's kind of a handmade film on a computer. The scenario, which we are developing together, is a kind of modern romance with a story within a story that becomes the subtext for the whole romance. That contained story is based on a Greek myth, the story of Thetis and Oeleus, which is not very well known but has many interesting facets. And the modern couple looks at it with their 20th century perspective.

NORMAND: We will hear the stories from their alternating internal monologues...

MARCY: So the film will always have this dual point of view of the modern protagonists, male and female, which reflects the way we are making the film.

DAVID: Normand, when you're working on the computer with the scanned drawings, do you begin to hear things?

NORMAND: No, it doesn't make any sense, music is time-related. If I were to do it, I would make the same mistake that filmmakers make,..they hear a symphony for each few seconds shot. It's totally out of reality.

DAVID: How do you both proportion the time? Marcy, you're working full-time as Producer for the NFB?

MARCY: Yes, my agreement at the Film Board was that I would take on the job as Producer if I could direct also, which hasn't worked out to be anything near 50/50, but it's still a great place to work. I just need a clone of myself. For each of us, budgeting our own time has been sort of a problem. But I do manage to get in a little time at the Film Board, and Normand from his other composing activities, manages to get some time on the project. So that seems to be the hardest thing. Not so much how we proportion the work between us but just getting time from our other obligations.

"...For example, you don't ask a good sax player to play with a synthesized sound..."

DAVID: Do you work at home too?

MARCY: Yeah. Actually, a lot of the work is done in my "free time."

DAVID: Normand, is the computer at home too?

NORMAND: There is one at home and there is another station at the Film Board that is very similar and compatible, where Marcy can work, and we can exchange the data from place to place. That's convenient.

MARCY: It's very practical, taking a floptical disk back and forth and not a huge stack of drawings.

DAVID: Marcy, are you getting interested in music for music's sake?

MARCY: Actually, I am learning guitar a little bit but I have no pretentions about being a musician or composer apart from lyrics.

DAVID: You're able to have light fun with music? You don't put a lot of pressure on it?

NORMAND: It's funny that you ask. I just started to do that. For many years, it was my work. It was stressful because for every film I'm always worrying about doing the right thing and questioning it. So I haven't enjoyed doing music outside of my work. And in my work the enjoyment is when it's finished and you see it on the screen. Before that, it's stress. But lately, I started to play music for pleasure and I enjoy it a lot.

MARCY: From the Film Board, there's a little amateur music group that sometimes gets together to play. Chris Hinton plays the fiddle, with John Weldon and Wendy Tilby on the banjo and Roslyn Schwartz plays the penny whistle and others join in when they can. We just have to keep Normand from rearranging the songs all night.

DAVID: Marcy, is it difficult for you at the Film Board as an American?

NORMAND: I don't think we consider animators who are making films here as foreigners. I don't think they see Marcy or Lynn Smith or Caroline Leaf as Americans or Paul Driessen or Co Hoedeman as Dutch. They're part of our animation community which has always been very international.

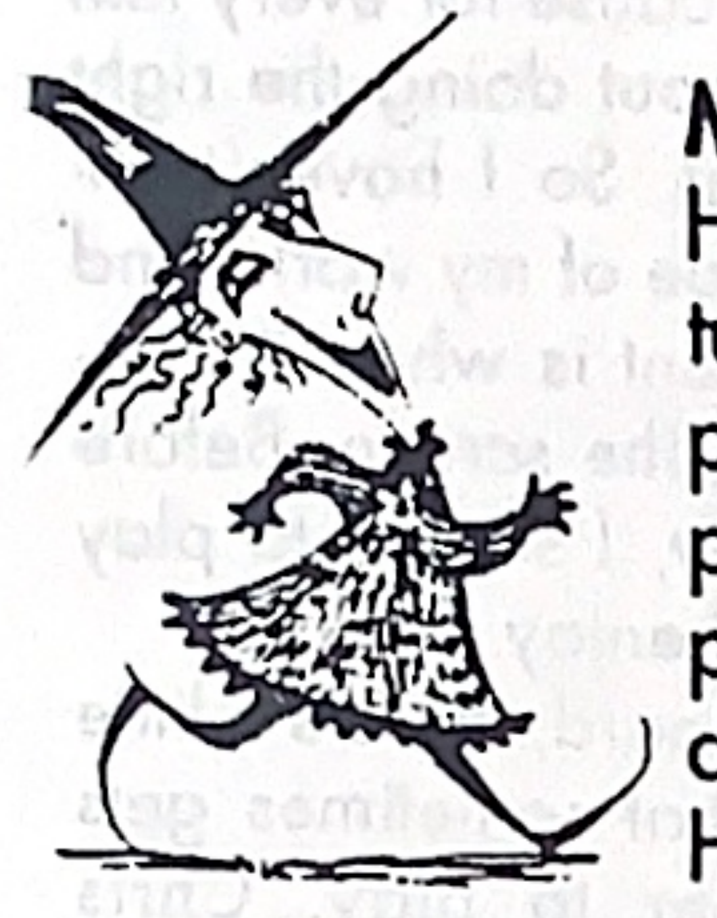
MARCY: Yes, we have many transplants here. There's not so much prejudice at least among animators.

DAVID: You're both on the ASIFA-Canada Board.

NORMAND: Well myself, I thought it was time I do my part. I feel I am a member of the animation community here and I have discovered with pleasure that animators here also consider me as part of their gang so it's just natural to get involved in the ASIFA at least for awhile.

MARCY: For me it's somewhat a question of habit. When I was in San Francisco, I was on the San Francisco ASIFA Board. Here they wanted more diversity of representation, so I agreed that I would try to find time for it. Normand translates for me at the meetings what I don't understand in French. And we get to collaborate on committees too. (LAUGHS)

News



Miniature set-ups from the TIM BURTON/ HENRY SELICK stop motion animated feature NIGHTMARE BEFORE CHRISTMAS are part of an extravagant MACY'S window display, boasting all the wonderful commercial products inspired by the film: T-shirts, pendants, and BONE DADDY caps. Macy's Herald Square, the Arcade and on 8.

Looking for animators and background artists to work on a new **AKIRA** style animated feature film. Send resumes and copies of artwork to BILL PLYMPTON, 107 West 25th Street, 4B, NYC 10001. ATTN: Jennifer Oxley, Office Manager.

CANDY KUGEL & VINCENT CAFARELLI'S "WE LOVE IT" was recently screened at the Cinequest Film Festival in San Jose. (Festival date October 20-24).

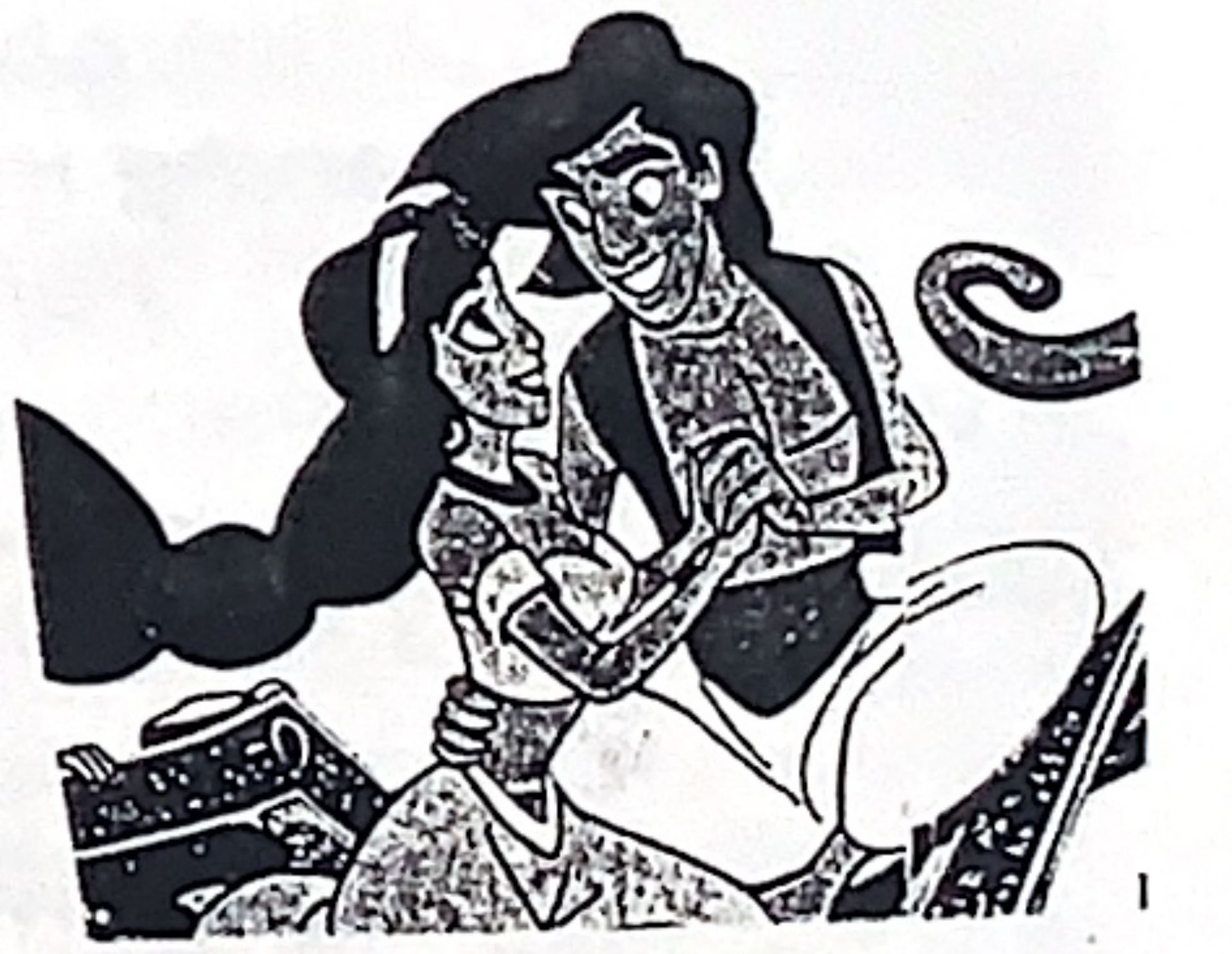
Congratulations to ASIFA-HOLLYWOOD on the opening of the ANIMATION CENTER. The multi-purpose space is used for receptions, screenings, seminars and classes. It also features exhibit space and serves as the headquarters of ASIFA-Hollywood. Expansion plans for the Center include a museum of animation history, an archive and research library, additional space for seminars and workshops in animation and animation studies, and a permanent screening room. The Animation Center benefits scholars, the general public and visitors to Los Angeles as well as ASIFA-Hollywood members.

In theaters this month, *MR. BILL GOES TO WASHINGTON, a five minute short to air before ERNEST RIDES AGAIN. The film stars that malleable '70s SNL character, this time playing the president, Mr. Bill discovers how tough Washington can be.*

WESTON WOODS STUDIOS and CHILDREN'S CIRCLE HOME VIDEO is pleased to announce the completion of several new animated films for Fall 1993. Among the new releases: SYLVESTER AND THE MAGIC PEBBLE, based on the book by WILLIAM STEIG, THE THREE ROBBERS, THE HAT, and THE BEAST OF MONSIEUR RACINE based on the books of TOMI UNGERER.

MUSICAL MAX is the newest film from Connecticut-based animator, VIRGINIA WILKOS. Based on the book by ROBERT KRAUS with illustrations by JOSE ARUEGO and ARIANE DEWEY. Produced by PAUL GAGNE at WESTON WOODS. Also soon to be released, CHILDREN'S CIRCLE and WESTON WOODS' first home video compilation for 1994. The collection is called THE DAY JIMMY'S BOA ATE THE WASH AND OTHER STORIES. Featured is MICHAEL SPORN'S award winning adaptation of JAMES STEVENSON'S "MONTY". For further information: Paul Gagne/Weston Woods Studios: 1-800-243-5020. Ext. 217.

DID YOU KNOW that in early drawings for ALADDIN, the main character looked a lot like MICHAEL J. FOX. DISNEY studio exec JEFFREY KATZENBERG decided that this interpretation of Aladdin didn't have enough appeal to women, so they "beefed him up" to look more like TOM CRUISE [??!] Also, the hirsute star of BEAUTY AND THE BEAST makes a cameo in ALADDIN, and you're only likely to catch it on a video. The cameo appears in a scene when the Sultan is stacking toys in a tray, Jafar enters and the toys collapse, one of the toys is The Beast.



Copyright Walt Disney

In the September Issue of MILLIMETER Magazine, ASIFA-EAST members STEVE DOVAS of DOVAS ANIMATION, with special mention of his MTV ID piece COMIC BOOK and LEE COREY and ED SMITH of COREY DESIGN for their NICKELODEON spot TUNED IN TO KIDS.

JOHN CANEMAKER is seeking rare TERRYTOONS on film or tape for a museum exhibit on the work of BILL TYTLA. He would like to borrow and transfer to video several obscure titles. The footage Tytla worked on in the films will be shown in an exhibit. Titles he is searching forinclude: THE LORELEI, THE SPIDER, THE SULTAN'S CAT, QUACK QUACK, THE EXPLORER, CLOWNING, SING SING SONG, FIREMAN'S BRIDE, BLUES, DAY TO LIVE, BY THE SEA, HER FIRST SONG, FIREMAN'S BRIDE, BLUES, DAY TO LIVE, BY THE SEA, HER FIRST EGG, JAZZ MAD, THE CHAMP and CANADIAN CAPERS. If you have prints of any of these titles on film or video contact John Canemaker, 120 West 7th Street, NYC 10023 or call 212-874-7464.

It seems that with success comes controversy and from places close to home. A report in US magazine (Nov. '93) reveals not-so-happy faces on SPIKE & MIKE, noted for their success promoting outrageous animation. Briefly, Spike & Mike feel they have contributed financially and creatively in the success of BEAVIS & BUTTHEAD and have been cut out of the show's success on MTV. [For more on B&B controversy refer to David Ehrlich's article: BUTTING HEADS WITH BUTTHEAD, this issue]

Congratulations to Dick Rauh
with the inclusion of his work in
"NATURE OBSERVED",
selected works of
Natural Science Illustration
presented by the Brooklyn Botanic Garden
Steinhardt Conservatory,
November 7th-28th, 1993.
Opening in conjunction with the
Fall Flower Show
and performance of the Brooklyn Youth Chorus,
November 7th, 10am to 4pm.
Artists gathering is at 1pm.
Choral performance is at 2:30pm.
Mr. Rauh will attend the show on
November 7th and 20th.

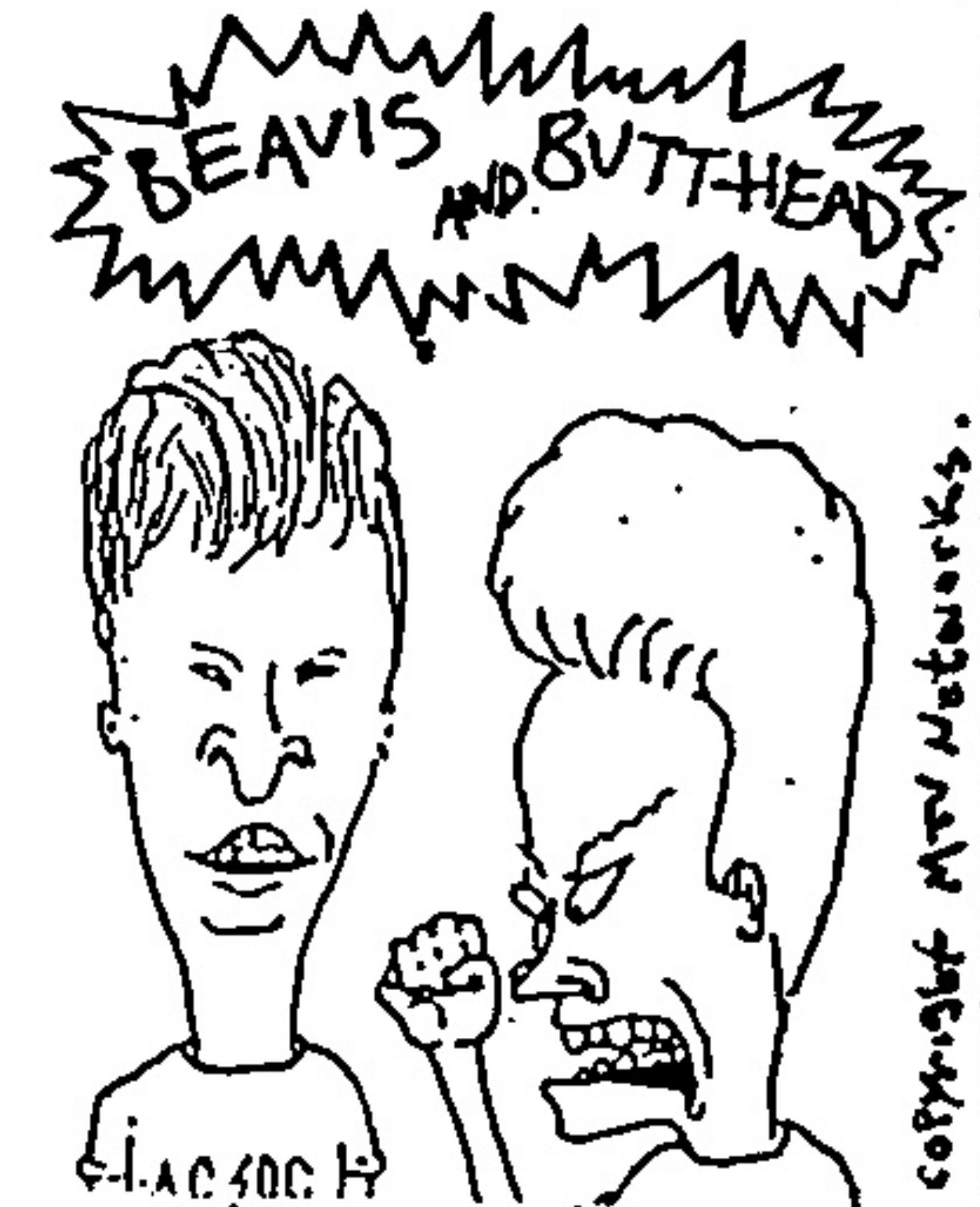
J.J. SEDELMAIER was one of seven artists chosen by NBC to do an artistic interpretation of their celebrated peacock logo. The new works have been airing since September. Other versions to be aired include peacocks by JOHN KRICFALUSI, PETER MAX and AL HIRSHFELD, among others.

EDITORIAL

BUTTING HEADS WITH BUTT-HEAD

by David Ehrlich

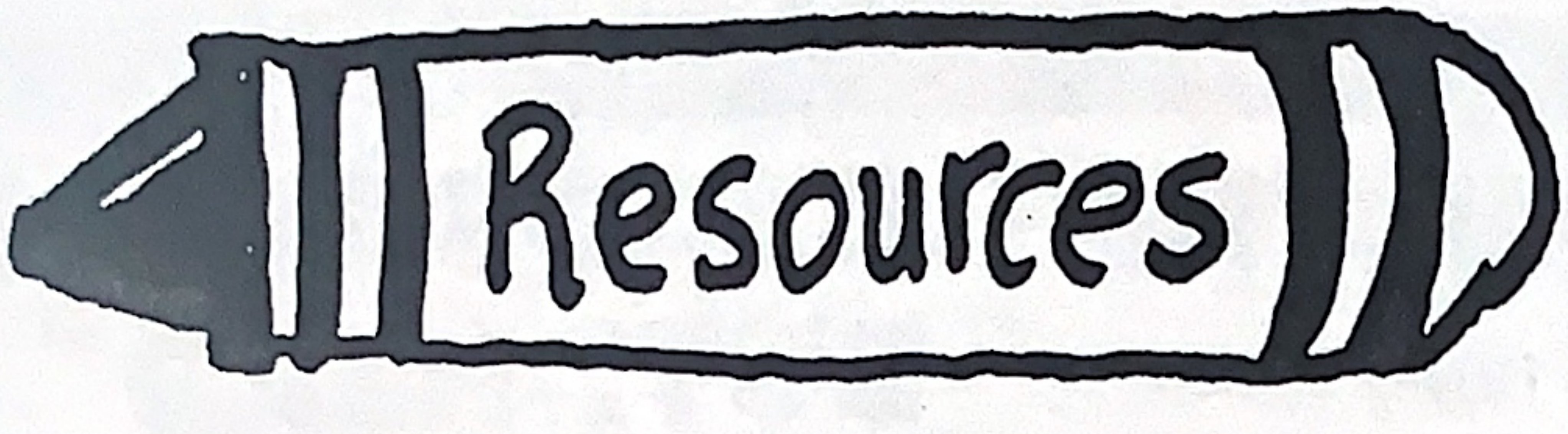
This past Spring, Chuck Jones spoke to my class at Dartmouth. One of the students asked the inevitable question, "How do you answer the parents who say that the unrelenting violence of your ROAD RUNNER cartoons was bad for their children?" Without missing a beat, Jones answered with a wide grin: "Well, I assume most of you grew up with these cartoons and I'm sure none of you have committed violence as a result and I don't see any of you sitting here with your eyes twitching." It was hard to argue in the midst of the laughter that ensued.



MTV's "BEAVIS AND BUTT-HEAD" series stars two idiotic animated characters whose uncaring violence to animals and humans is accompanied by the oft- repeated maxim, "Cool!" It is now the hit-of-the-year, out-merchandising "THE SIMPSONS". It is not often that one can assert causation between the experience of an artwork and a specific action that may immediately follow, but just last week a boy who set fire to his home, killing his two-year old sister, publicly cited "BEAVIS AND BUTT-HEAD" as his model. MTV is now "reexamining the series."

Violent artistic assaults upon societal values are not a new phenomenon of course. At the turn of the century, a 17 year old boy in Paris, Alfred Jarry, created a revolutionary play called "UBU ROI", filled with cursing, killing, and flushing people down the toilet. When the Paris Premiere caused a riot with the first word uttered, "merde" (shit), Jarry was particularly satisfied. Indeed, part of the audience defended the play and identified closely with the artistic and philosophical assault upon the bourgeoisie (who constituted the other half of the fist fight). I go back to "UBU" in trying to understand the popularity of "BEAVIS AND BUTT-HEAD" because I think that although "UBU" is quite a bit more intelligent, in a very significant way, similar socio- political dynamics are at work. Beavis and BUTT-HEAD, like their patron, MTV, serve as a lightning rod for adolescents who would like to have the courage to be mindless, to thumb their noses at parents and a society that would otherwise push at them to be something more. Social and moral achievement are not "cool". The courage to do something outrageously stupid and even violent, against the confining moral texture of society, is "cool". When Beavis and BUTT-HEAD do something outrageous, and then actually say "cool" instead of feeling guilty or even embarrassed, we, in identification with them, have transcended the moral parameters of Raskolnikov's universe and find the ultimate freedom of the true sociopath. It is one thing to commit an outrageous act, but quite another to be free of the reality and consequences of it. What is "cool" is to be able to say with inhuman simple- mindedness that setting fire to a house is "cool". Ubu would belch his assent.

Will the watching of this kind of TV series really effect the thinking and behavior of these kids in real life? There is certainly enough blood in "HAMLET" to cause Beavis and BUTT-HEAD envy. On the other hand, such plays not only possessed a strong moral position, but they were staged in very unique physical circumstances, causing a clear recognition of the distinction between the illusion of theater and the reality of life. And, as the theater-goer would see one of these plays infrequently, the relatively short duration of the illusion and the emotions generated by it would be outweighed by and put into per-



Resources

by Margaret Frey

ARTIST'S NEW WORKS is committed to supporting the development, production and distribution of creative new projects by individual artists. ANW provides sponsorship to a wide range of artists, including animated filmmakers. Applications for projects with budgets of $25,000 and over are accepted and reviewed ANW staff on an ongoing basis. Each application is reviewed on its own merit, the artistic excellence of the work proposed and the proven ability of the artist to complete the proposed work. For further information: Artists' New Works, c/o New York Foundation of the Arts, 155 Avenue of the Americas, NYC 10013-1507. Phone: 212-366-6900.

NEW YORK COUNCIL FOR THE HUMANITIES offers grants to non-profit and arts organizations of up to $3,000 for consultations with scholars, guest speakers, film programmers and other developmental activities. Eligible parties should contact: Jay Kaplan, Executive Director, New York Council for the Humanities, 198 Broadway, NYC 10038. Phone:212-233-1131. Fax: 212-233-4607.

1994 WORLD'S BEST SHORT SHORT STORY CONTEST Winners receive $100 and a crate of oranges. The entire story must be on ONE typed, double spaced page and no more than 250 words lono. No more than one entry per person. Deadline: February 27. For more information: Short Short, English Department, Florida State University, Tallahassee, FL 32306. Phone: 904-644-4230.

PAUL ROBESON FUND FOR INDEPENDENT MEDIA Is accepting proposals from independent filmmakers for this yegr's funding cycle. The fund is geared specifically to producers of social issue medis. Deadline: December 1. Contact: Funding Exchange, 666 Broadway, #500, NYC 10012. Phone: 212-529-5300.

HOW TO RECYCLE OR REUSE ALMOST ANYTHING Free booklet available from New York City's Department of Sanitation. Very informative resource/directory containing names and addresses of citywide agencies who are available to help you to recycle or get rid of everything from corrugated cardboard and edible food to furniture and equipment. Send SASE to :Recyclino Means Business, Dept. Of Sanitation, 253 Broadway, 8th Floor, NYC 10007.

DOCTORS FOR ARTISTS offers a referral service for those involved in the arts who are seeking low-cost quality health care. Contact: 212-496-5172

FILMFESTIVALS

BLACK MARIA FILM AND VIDEO FESTIVAL
A widely traveling and respected festival. Now accepting preliminary applications. Seeks artistically and conceptually provocative works of up to ninety minutes in length, any style or genre. Entry fee is $25. Cash awards and exhibit honoraria totaling $10,000. Deadline: November 8, 1993. For application and guidelines: Black Maria Film and Video Festival, c/o dept. of media arts, Jersey State College, 203 West Side Avenue, Jersey City, New Jersey 07305, phone 201-200-2043.

NATIONAL EDUCATIONAL FILM AND VIDEO FESTIVAL
Multimedia, features and shorts, animation, classroom instruction, training/industrials, PSA's, film and video art all are eligible for competition in this US festival, now in its 24th year. Deadline: December 1. Contact: Competition Director, National Educational Film and video Festival, 566 13th Street, Oakland, CA 94612. Phone 510-465-6885. Fax:2835.

NEW YORK UNDERGROUND FILM FESTIVAL
First annual festival celebrates "guerilla filmmaking". Films considered alternative in nature or intent are encouraged to enter. Prizes awarded in categories including narrative, animation, music video and experimental. Deadline: January 21. Contact: Todd Phillips, Festival Director, NY Underground Film Fest, PO Box 367, Cooper Station, NY 10276. Phone: 212-995-2091.

GOLDEN GATE AWARDS COMPETITION
San Francisco Film society competitive festival. Annual audiences attract up to 40,000 attendees. Categories include animation, music videos and children's programming. Deadline: December 3. Contact: Brian Gordon, Competition coordinator, San Francisco International Film Festival, 1521 Eddy St. San Francisco, CA 94115-4102. Phone: 415-567-4641. Fax: 415-921-5032.

ASPEN FILMFEST
A highlight of past Aspen Filmfest competitions has been the Short Subject Film category, this year running as a separate event. Animators are encouraged to submit in this category. Deadline: December 1. Contact: Aspen Filmfest, 601 East Bleeker, Aspen CO, 81611. Phone:303-925-6882.

BERLIN INTERNATIONAL FILM FEST
One of the world's top international festivals with over 29,000 attending fest and European Film Market each year. The festival is divided into several different entry categories. Deadline for entries is November 30. For information on how to enter animated films, contact: American Independent and Features Abroad, who assist each year in coordinating entries with the Berlin Festival. To speak to someone in AIFA call: 212-366-6900 ext. 333.

Beavis & Butt-head continued from page 16

spective by everyday life. How much more powerful is the medium of Television, and in particular MTV, when the average adolescent and many young children spend more time absorbing it than they do interacting with real human beings. At this age level, the boundaries separating reality and illusion are already soft. With so much more attention devoted these days to the TV illusion, these boundaries become dangerously permeable.

A young child claiming his violence was triggered by watching "BEAVIS AND BUTT-HEAD" should not be taken as sufficient proof of the effect of that show, but it should nevertheless cause us to think more responsibly about what we in the industry are doing. Yes, it will be a simple matter for MTV to shift the series to a time that most young children are asleep, thereby salvaging the merchandising potential of the show for teenagers. But is this sufficient? Do we justify our walk to the bank by saying that mindlessness offers our teenagers an oasis in the midst of life's pressures or can we use our talents and the power of our medium in ways that make us feel proud of our contribution?